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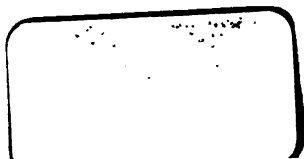
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HINTS
TOWARDS
LATIN PROSE
COMPOSITION
—
A. W. POTTS



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LATIN PROSE COMPOSITION.

Cambridge:

PRINTED BY C. J. CLAY, M.A.
AT THE UNIVERSITY PRESS.

HINTS

TOWARDS

LATIN PROSE COMPOSITION.

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London :

MACMILLAN AND CO.

1869.

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305. g. 39.

PREFACE.

A CHANGE is passing over Classical Schools. There is a general demand on the part of the public for a wider curriculum of education, and classical studies are in consequence entering on the struggle for existence.

This is not the place to question the wisdom or discuss the probable results of a change which may be accepted as inevitable. The wisest course for those who believe in the advantages of classical scholarship, is to bestir themselves to economise time by introducing more system into teaching.

Those engaged in classical teaching seem to be unanimously of the opinion that Composition in Latin Prose is not only the most efficient method of acquiring a mastery of the Latin Language, but is in itself a valuable means of mental training, and an admirable corrective of some of the worst features in English writing. Still in England but little has been done to supply learners with a correct theory.

Verbal accuracy has received more attention than form, and activity has been shown principally in the compilation of books of exercises.

These are of great value up to a certain point. Beyond that they appear to fail, partly because they too often direct the attention of learners to the acquisition of phrases, and partly because it is not sufficient to bring an important principle once before a pupil's mind and then dismiss it. The fundamental principles required to be impressed by constant iteration.

On the other hand, Germany has produced many works, of which Grysar's *Theorie des Lateinischen Stils*, Nagelsbäch's *Lateinische Stilistik*, and Heinen's *Lehrbuch der Theorie des Lateinischen Stils*, are the best known. Of these the last is exceedingly valuable, and I gladly acknowledge my obligations to it.

In the *Hints Towards Latin Prose Composition*, an attempt is made to give students, after they have mastered the ordinary syntactical rules, some idea of the characteristics of Latin Prose and the means to be employed to reproduce them. Recourse to the original sources and study of the masterpieces of Latin Prose are the only true means of acquiring a real power of composition in Latin. A style acquired second-hand is always artificial and sickly. It is hoped that this treatise may help to make the study of Latin Authors more fruitful, by pointing out some of the principal features of Latin expression.

The remarks on the character of the Romans as exemplified in their literature and art, are necessarily short. I cannot but regret that Professor Lübke's *History of Art* was unknown to me until the sheets were already in the press, and it was not possible to do more than make additions to what was already written.

My best thanks are due to Dr Haig Brown, Head Master of the Charter-house, for his kindness in offering to assist me in revising the proofs, and for many valuable suggestions, and also to my colleague the Rev. C. E. Moberly, in whom hearty sympathy with every attempt to further the study of the *literæ humaniores* is united with singularly suggestive and copious scholarship.

RUGBY,
June, 1869.

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I.

THE CHARACTERISTICS OF LATIN PROSE.

FOR the writing of Latin Prose two things are obviously requisite :

- (1) Correctness,
- (2) Beauty of expression :

that is, correctness in the materials employed, and symmetry in the form which they are made to assume. For whereas it is quite possible to compose a paragraph of words each one of which is sanctioned by the usage of a classical Latin author, yet the result be something which is not Latin Prose at all, because it is wrong in form : so, on the other hand, the sentences may be cast in a Latin mould, and yet the whole be spoiled by solecisms and barbarisms in the words or phrases employed.

The Romans considered correctness of style to consist

- (1) In Latine loquendo, or in Latinitate.
- (2) In Grammaticæ loquendo.

The first of these essentials was to be obtained by employing words which had received the approval of culti-

vated and literary men; and by avoiding vulgarisms and foreign words.

The second, by attention to cases, tenses, gender and number: by the employment of genuine constructions: by due subordination of sentences: by elegance and harmony in sentence and phrase.

Inartistic baldness and confusion of expression betoken indolence, negligence and obscurity of thought, and are not likely to be characteristics of true Latin writing. The literary aim of the Romans was something very different. They knew that words have the power not only to convey, but to enrich thought; to illuminate it, to give it a form visible to the eye of the mind, and a sound agreeable to the cultivated ear. The music in which the Romans took delight, and which they studied to produce, was that which arises from the happy adjustment of spoken or written words, from melodious cadence, and from rhythmic harmony of phrases and periods¹. Indistinctness, inexplicitness, poverty of expression, obscurity in matter or words, and want of rhythm were faults which excluded a writer or speaker from the list of literary men². Whoever claimed an audience for his thoughts had to clothe them in a becoming dress.

According to what was said above, it would at first sight appear that a student desirous of writing Latin prose had only two things to keep in view. He must first acquire the vocabulary which literary Romans employed, and then

¹ Tanta delectatio est in ipsâ facultate dicendi, ut nihil hominum aut auribus aut mentibus jucundius percipi possit. Qui enim cantus moderatæ orationis pronuntiatione dulcior inveniri potest? Cic. de Orat., II. 8. In solutâ oratione, dum versum effugas, modum et numerum quandam oportet servari. Id. de Cl. Orr. xxxii.

² Qui distincte, qui explicate, qui abundanter, qui illuminate et rebus et verbis dicunt, et in ipsâ oratione quasi quandam numerum versumque efficiunt, id est quod dico ornate. Cic.

analyse and master the rules they followed in the construction of sentences and periods. And in truth these are both indispensable requirements; but they do not constitute the whole problem before him.

He who would write good Latin prose must understand not only how the classical Latin authors expressed their thoughts, but how they would have expressed ours. He must understand not only their habits of expression, but their habits of thought.

There is in fact a third essential. The expression must be logical : in the sense of obeying not merely the laws of thought generally, but of Latin thought in particular. In an attempt to reproduce the style of a modern writer in any language the same three requisites would present themselves. It would be necessary to know his phraseology and mode of expression : it would be necessary to understand his thoughts also. An imitation of phraseology and of turn of sentence conveying thoughts foreign to a writer, results in a parody of his style. Good constructions and authorised phraseology are, it is true, as essential to a good style as the knowledge of the character of a language is to writing it; but they do not constitute the whole matter. In writing Latin all the phrases in Nizolius strung together form but a patchwork if they be not animated by the spirit and marked by the character of the Latin Language.

Every language is of course the expression of the spirit and character of the nation that speaks it.

The spirit and character of the Romans are comparatively simple and easy to understand. These accord with their history and their position in the world, and the work which they were destined as a nation to accomplish. This was not the pursuit and cultivation of beauty and the pro-

duction of works of fancy and imagination, but the acquisition of empire, the development of political life, the working out of the idea of law. Never was a nation so admirably fitted for the performance of its appointed task. It seems as though every instinct and faculty which might have diverted them from it, was carefully excluded from their mental organism, while practical sagacity, directness of purpose, manliness (the Roman 'virtue' par excellence), and every other quality calculated to lead them to the goal, found in them its fullest and most vigorous development.

Breadth of design, directness of purpose, fertility in devices for the attainment of practical ends, scrupulous thoroughness and purity of execution—these were the great characteristics of the Roman nation, and remain stamped indelibly on every work they produced in engineering, literature and art. In each of these directions they shewed a lack of fancy and originality and a thorough spirit of realism.

Art, for example, in passing through their hands from the Greeks, lost much of its refinement, of its beauty and elegance, but it grew in solidity and magnificence in its application to the practical purposes of imperial life and the perpetuation of imperial glory.

In the same way, architecture as applied to religion, remained among the Romans an exotic: but their basilicæ, their viaducts and aqueducts, and their amphitheatres, attest the triumph they won in the art of building over the obstacles of nature and almost over time itself¹.

In painting and the plastic arts the historical treatment and the realistic delineations of facts was their favourite and almost exclusive study. The poetic side of art was imported from Greece to satisfy the demands of

¹ See History of Art by Dr Wilhelm Lübke, Vol. I. (Smith, Elder and Co.)

Roman opulence and luxury. The Romans gazed on it with admiration, but their enthusiasm did not impel them to create it for themselves.

From what has been said it will be readily understood that the Latin language bears upon it the stamp of the excellencies and defects of the Roman character, that it is nervous, forcible, and dignified, but wanting in the flexibility, the subtilty, and subjectivity which marked the Greek language and that of the civilized nations of our own day; for analysis of the operations of the human mind and the advance of mental philosophy have filled modern languages, as they did the Greek, with subtle abstractions wholly unknown to the Romans. Such abstractions had no attraction for minds which instinctively rejected all that was not 'positive'¹. Indeed the Romans were not speculative or contemplative by nature, but practical. To their view the outer world presented to the thinker too many problems to allow of the eye being turned except partially to the problems which lay within the soul. The accurate analysis of individual emotions, which forms so large an ingredient in the prose and poetical literature of our own day, was not only uncongenial to the Roman temperament, but was impossible in their society. Their political institutions were directly opposed to anything of the kind. Their object and result was to merge individuality. The individual genius was nothing; the nationality, the all-pervading polity was everything. To this goal every effort which aimed at recognition and popularity must direct itself.

¹ This may be illustrated by the comparison of Greek and Latin proper names, the former referring in a large measure to mental, the latter to bodily peculiarities. The Greek termination *-μενης* has no equivalent in Latin. *Capito*, *Cicero*, *Fronto*, *Flaccus*, *Naso*, *Tubero*, *Varus*, &c. are names more in accordance with Roman taste.

Again, literature was not of spontaneous growth among the Romans. It came from without, and was adopted from necessity. Without a literature Roman influence could not have become universal: had this been possible, probably no Roman literature would have arisen¹: certainly it would not have been so zealously fostered and encouraged. The Romans were however impelled and constrained to the cultivation of a national literature by the encroachments of Hellenistic writings, and this from a twofold feeling. They were fired with admiration for the Grecian literature: but they had also an instinctive feeling that the individuality of Grecian philosophy was a dangerous solvent for their political and imperial institutions. Grecian philosophy filtered through a Roman mind was a different and far less dangerous thing, and the Romans gave it a ready welcome in that guise. Yet the founders of Roman literature and philosophy had before them no easy task. The language had been little employed in this direction, and consequently the vocabulary was inadequate, and the language itself somewhat unpliant and stiff. The problem might have been simplified by the introduction of Hellenisms and Hellenistic words. Indeed there is abundant proof that the early writers yielded to this temptation, and that a corruption had already begun in the language when the classical writers with Cæsar and Cicero at their head, manfully opposed themselves to it with a resolute determination to found a literature thoroughly Roman and independent in style and phraseology, and worthy of their position as masters of the world. The attempt was crowned with success. To the purity of

¹ An exception ought to be made perhaps in favour of Didactic Poetry and Satire, which sprang naturally from the practical sagacity and keen observation of the Romans, without any impulse from Hellenistic influence.

phraseology which Cæsar established, Cicero added the cultivated period and an exquisite modulation and harmony of phrase. It is true that there was in all this some artificiality and pedantry; but it satisfied the lovers of culture and supplied the Roman youth with Roman text-books, and thus secured the nationality of the empire from the encroaching influence of Hellenistic culture¹. Cicero soon became the recognised model of Latinity. As an author he was somewhat destitute of originality, and as a statesman, of purpose; but great natural rhetorical gifts conscientiously and devotedly cultivated commanded for him a success in style which has left permanent traces of its supremacy not only in all future writings in Latin, but even in those of our own language and country.

When compared with the Greek language the Latin language as a means for readily conveying thoughts was in many points vastly inferior. This inferiority was recognised by the Romans themselves. The Greek language by its wondrous flexibility and the facility with which it lends itself to the formation of compound words, was eminently adapted for suggestiveness. Its particles convey a hundred shades of meaning. The Romans had no such advantage in their language. Thoughts to be conveyed in Latin cannot come by innuendo and suggestion: they must be thought out, and assume the definiteness and precision of facts. The Romans had to yield in versatility and grace; but they were resolved to be and were unmatched in self-restraint, earnestness and rhetorical power. The very

¹ See Mommsen, *Hist. Rom.* Bk. v. ch. XII. and the admirable chapter on Early Roman Poetry in Prof. Sellar's *Roman Poets of the Republic*.

simplicity of their constructions and the restriction to a prescribed phraseology¹ was not altogether a loss: a certain dignity and importance was thus imparted to their style.

Their language breathes also the freshness and vitality of their character. This is observable throughout, and particularly in the way in which they looked upon and described nature. Their representations of it have an almost dramatic force. They were not satisfied with an adequate conception of a natural object or phenomenon; it must assume a sensible, almost visible form². Hence the frequency, the picturesqueness, the vitality of their metaphorical expressions³.

The main defects of the Latin language are that it lacks abandon, playfulness, spontaneity, and subtilty.

Its excellence consists in its being dignified, practical, forcible, nervous, grave, delighting in logical sequence, in sonorous cadence and rhythm, and modulation of phrase.

¹ *Tanquam consummata sint omnia, nihil generare audemus ipsi, cum multa quotidie ab antiquis ficta moriantur.* Quintil. VIII. 6. 32. See also below on the concreteness of Latin expression.

² This must be borne in mind by a translator. The contemplative unpicturesque descriptions or accounts of nature often found in English writers require to assume in Latin a much more vivid and dramatic shape.

³ Nägelsbach in his exhaustive treatment of the Latin metaphor shows that the vitality and force of Latin metaphors is due

- i. to their being conveyed generally by verbs;
- ii. by verbs expressive of motion;
- iii. that the images of 'gushing' and 'flowing' are most frequent.
- iv. that next to these in frequency are metaphors from 'flowers,' from 'fire,' from 'the stage,' and from 'navigation.'

Two features of Latin expression should especially be kept in view;

1. Its concreteness.
2. Its directness and distinctness.

1. Latin is concrete in its expression. It deals with the concrete and individual, not with the abstract and universal. A few sentences in English and Latin will probably make this clear.

a. The most exalted genius is frequently overborne by envy.

Viri summo ingenio præditi, sæpenumero invidiâ opprimuntur.

b. Firmness, dignity, superiority to every accident of life, are the essential characteristics of magnanimity and moral courage.

Constantem enim volumus, gravem, humana omnia prementem illum esse quam magnanimum et fortem dicimus.

c. Fear, desire, exultation, are inconsistent with such a disposition.

Talis enim nec timens nec cupiens nec gestiens esse quisquam potest.

d. The same treatment is not applicable to all mental distress. Affliction, commiseration, envy, all require different remedies.

Non omnis ægritudo unâ ratione sedatur: alia enim lugenti, alia miseranti, alia cupienti adhibenda est medicina.

e. That alone is good the possession of which necessarily secures happiness.

Id solum bonum est, quo qui potiatur, necesse est beatus sit.

Cf. Quod si dolentem nec Phrygius lapis, etc.—Desiderantem quod satis est, etc., in the poets.

To this concreteness of expression we may refer the frequent citation of the examples of eminent men, and the use of the name of a well known character instead of the virtue which was his characteristic, as

a. *Tempora Tullo regi quam Numæ aptiora.*

b. *Non enim alienum est a dignitate tuâ habere...aliquem Nestora.*

Hence in Latin there are no single equivalents for many abstract names, as statesmen, diplomatists, theoretical art, aim, profession, exports, assessment, &c., which would be rendered by a phrase and periphrasis. The following list of examples may prove useful to a student.

Statesmen = *qui in re publicâ dirigendâ versantur*; *qui ad gubernacula reipublicæ accedunt*, and the like.

Diplomatists = *qui scientiam habent in fœderibus, pactionibus, et jure denique belli et pacis*.

Theory = *quod in præceptis positum est, or artis præcepta*. Business contracts = *contractæ res*; cf. *rerum contractarum fide* (which as Zumpt remarks = *in servandis contractibus*, quo vocabulo Cicero uti voluit); cf. *qui in contrahendis negotiis implicantur*. Theoretical knowledge = *ratio et doctrina*. Method = *via et ratio*.

Profession = *quod proficitur aliquis*. Aim = *quo animum, or studia intendimus*. Exports and imports = *æ res quæ exportantur et importantur*. Assessment = *quod cuique tributum est*. Object (in philosophical sense) = *res objecta sensibus, res externæ, adventiciæ*. Moral philosophy = *quæ de moribus et officiis præcepta sunt (also moralis doctrina)*. Sense of duty = *officium*. Belief in immortality = *immortalitas*. Heinichen (*Correctheit des Lateinischen Stils*) will supply many other examples.

Hence also among the Roman poets the frequency of the individualizing, distinctive epithet. *Carpathium pelagus*: *mare Creticum*: *fortes Molossi*: *Delphica laurus*: *Marsus aper*: *Noricus ensis*, etc.

2. Latin expression must not merely be clear, it must be precise, lucid¹, piercing as the sun² at noon-day. Perspicacity with the Roman was the queen of literary merits. Orationis summa virtus est perspicuitas—Quare non ut intelligere possit (auditor) sed ne omnino possit non intelligere curandum—Oratio lumen adhibere rebus debet³. No ambiguity was to be admitted⁴. Redundancy was better than obscurity⁵.

¹ Sine ambiguo verbo aut sermone. Cic. de Orat. III. 13.

² Quintil. VII. 2. 23.

³ Cic. de Orat. III. 13.

⁴ Quintil. VIII. 11.

⁵ Quintil. IV. 2. 4.

The principal rules to be observed, in order to secure this indispensable virtue of style in writing Latin, will form a large portion of the directions for 'Arranging words in sentences,' 'The treatment of the subject and object,' 'The subordination of clauses in periods,' and 'The position of the relative,' subsequently; here a few general cautions only will be given against ambiguity of expression.

i. Ambiguity results from a subject and object in the accusative with the same infinitive, as

Aio te Æacida Romanos vincere posse.

ii. sometimes from the ablative with *ab*; after *expectatur*, *petitur*, *poscitur*, *postulatur*, *accipitur*, etc., as

Postulatur *ab aliquo*.—Victoria *ab aliquo* reportatur.

iii. sometimes from the dative of the agent after a gerundive or a future passive participle, as

Libertas nobis conservanda est.—Ei ego gratiam mihi referendam censeo.

iv. from the ablative of comparison after adverbs instead of *quam* with proper case, as a doubt arises whether the subject or object is the first member of the comparison, as

Titum magis amo Sempronio.—Ut se non unquam melius servo vestiret. Where *servum*=*quam servum*; but it is open to misconception.

v. when an objective and subjective genitive are dependent upon one substantive, as

Helvetiorum injuriæ populi Romani.

vi. Ambiguity may also exist about the gender of the genitive of a future passive participle, as

Scientia verorum a falsis dignoscendorum.

vii. Obscurity arises from the union of ablatives in different senses in the same sentence, as

Verres homo vitâ atque factis omnium jam opinione damnatus pecuniâ magnitudine suâ spe...absolutus. (Where vitâ atque factis = propter vitam et facta: magnitudine = propter magnitudinem.)

Nolite hac eum re quâ se honestiorem fore putavit, etiam ante partis honestatibus...privare. Cic. Mur. XL 87.

Quare accipio equidem a Cyrenaicis hæc arma contra casus et eventus quibus eorum advenientes impetus diuturnâ meditatione frangantur. Where Wolfe interprets *diuturnâ meditatione* as in explanatory apposition to *armis*. Klotz more correctly regards *quibus* as instrumental, *diuturnâ meditatione* as modal.

The following usages in Latin, springing from the love of precision and distinctness, are worthy of notice:—

i. A periphrasis often supplies the place of a simple noun or relative, as

Meus in te *animus* quam singulari officio fuerit et senatus et populus testis est.—*Vis* animi et virtutis.—Dicebatur ab eodem *animo ingenioque*. This is particularly observable in the use of the word *sententia*, as *mea sententia* for *ego*.

ii. Hence the frequent personification of feelings and motives which imparts such poetry and vividness to the descriptions of Livy.

iii. Much force is often gained by the substitution of verbal substantives in *-tor*, *-trix*, and *-ex*, etc. for an adjective or a participle, as

Mario inerat *contemptor* animus et superbia.—Romulus exercitu victore reducto, ipse cum factis vir magnificus tum factorum *ostentator* haud minor Capitolium ascendit.—Duces Romani sæpe *tironem* exercitum acceperunt.—Hoc in oratore videtur apparuisse *artifex*, ut ita dicam, *stylus*.—Oratio *conciliatrix* humanæ societatis.—Consul in-
vectus est in *proditorem* exercitum militaris disciplinæ, *desertorem* signorum.

iv. Also by the substitution of a substantive for an adjective.

Isocrates *nobilitate discipulorum* floruit (for *nobilibus discipulis*).—*Vis flammæ aquæ multitudine* opprimitur (= violenta flamma multâ aquâ opprimitur).—*Magna oratorum* est semperque fuit *paucitas* (orators are and always have been rare).—Quis ignorat ii qui mathematici vocantur *quantâ in obscuritate rerum* versentur?—Hoc providebam animo, remoto Catilina, nec mihi esse P. Lentuli *somnum*, nec L. Cassii *adipem*, nec C. Cethegi *furiosam temeritatem* pertimescendam¹.

¹ For further examples see Ramshorn, Lateinische Grammatik, § 203.

Hints on Translating from English to Latin.

To obtain success in Latin Prose Composition is by no means easy. Nor is this to be wondered at. If the Romans themselves required much study and practice to convey in Latin the thought and philosophy of the last century B.C., it is not strange if success in giving expression in Latin to the abstract thoughts, the subtle emotions, the extended philosophy and science of modern times does not 'come by nature,' and can be insured only by attention and study. Classical Latinity reached its limits long ago; the advance of knowledge is continuously progressive.

To any one ambitious of writing good Latinity, I would venture to give the following hints.

I. Cultivate in reading Latin a habit of observation with a view to writing Latin Prose: in construing do not rest satisfied with any equivalent for a Latin word, but endeavour to find one really adequate.

Whenever you meet in reading a Latin author with a fine or expressive paragraph, analyse it and try to discover how the effect is produced. Mark the order of words in each sentence, the rhythm and cadence. Observe the 'junctura,' how, that is, the clauses are linked and jointed together.

A few pages, or even sentences, voluntarily and intelligently studied in this manner, and with this object, will teach you more than translating a volume into English unobservantly, or turning a dozen pieces of English into Latin prose, before you comprehend what are the features you should endeavour to reproduce.

By these means, more than any other, you will acquire a

conception of the points of difference and resemblance in English and Latin. This will be of immense service to you in the reverse process of translating Latin into English. Most translations from Latin into English are dull and wearisome, because they do not assume a new form in passing through the translator's mind. The sentences and constructions are Latin, though the actual words employed are English.

II. Observe that the Latin writers not only paid great attention to the logical succession of clauses and sentences, but they made this logical connexion at once obvious to the reader by placing a particle generally as the first or second word in the sentence.

Never attempt to translate an English passage into Latin until you have read and re-read it sufficiently to realise the mutual bearing and logical connexion of the details or statements in it. As has been said before, this logical dependence and sequence must be clearly expressed in Latin. A series of sentences, however grammatically correct in themselves, do not form a Latin period until the logical connexion of them is distinctly visible.

When you come to translate the several sentences beware of falling into the error of translating *words*. Think each sentence out. Get the thought in it clearly before you. Strip it of its abstract form, if it have one; put it into its most simple and distinct shape in your own mind, and you will probably find that you have Latin vocabulary enough to translate it without recourse to an English-Latin dictionary at all.

III. Avoid the use of English-Latin dictionaries as much as possible. A large number of the English words derived from Latin come to us through the Latin of the

middle ages. The Latin word by that time had often deviated from its classical signification. Moreover such books are apt to direct the attention to phrases, and divert it from the endeavour to secure a Latin cast of sentence. The phrases will come as your reading extends, and when they are obtained in that way will have a natural air.

Moreover the continual recourse to an English-Latin dictionary prevents, more than anything else, your getting your vocabulary under your own control. It is an indolent substitute for running through your vocabulary in your memory and seeing if you do not already know a word which suit your purpose.

IV. When you have fixed upon the words to be employed in a sentence, arrange them and re-arrange them in your mind before you commit them to paper. Try to secure distinctness of meaning, rhetorical emphasis, and a satisfactory sound.

II.

ORDER OF WORDS IN A SENTENCE.

The English language, in common with all languages that have lost their inflexions, is compelled to obey definite and rigid rules in the arrangement of the words composing a sentence. Much is gained by this in facility of expression both in conversation and writing; but there is a loss of emphasis. We see this in the frequency with which words are underlined in writing and italicized in printing.

The Latin language lay under no such difficulty. It had its usual grammatical order of course; but owing to the inflected form of nearly all the nouns adjectives and verbs, this order could, without obscuring the grammatical construction, be abandoned as often as the logical or rhetorical emphasis or the harmony of the sentence made it desirable.

It is therefore obviously essential, both for the adequate rendering of Latin into English or English into Latin, that the usual order of words should be clearly understood, as

(I.) an unusual order of words in Latin betokens an unusual emphasis upon some portion of the statement or fact contained in the sentence.

(II.) an unusual emphasis in English will require an unusual order in the Latin translation.

Subject and Verb.

I. Usual order, Subject—verb containing predication, as,

Homo mortalis est.—Romulus urbem condidit.—Cæsar Galliam vicit.—Pedites abire jussit.

a. As the subject then with its qualifying words stands naturally at the beginning of the sentence, in order to gain emphasis it must be placed in some other important position. For the subject the most emphatic position is *at or near the end*, a position usually occupied by the verb because it combines together the entire proposition, and generally contains the predication, as

Cujus in oratione plurimum efficit ipsa *conciinnitas*.—Scenicorum mos tantam habet verecundiam ut in scenam sine subligaculo prodeat *nemo*.—Quam me delectat *Theramenes*!—Hannibal jam subibat muros, cum in eum erumpunt *Romani*.—Quæ si populo Romano injuste imperanti accidere potuerunt, quid debent putare *singuli*?—Citatur *reus*: agitur *causa*: paucis verbis accusat *Canutius*: incipit longe et alte petito proœmio respondere major *Cepasius*: primo attente auditur ejus *oratio*: erigebat animum jam demissum et oppressum *Oppianicus*.—Sensit in se iri *Brutus*.—Prudentiam sequitur considerata *actio*.

b. It must not however be assumed that the subject is always emphatic when it abandons its position. It may be drawn from its place to bestow emphasis on some other word which acquires prominence by beginning the sentence.

Disces tu quidem quam diu voles.—*Movet* me oratio tua.—*Nihil* agere animus non potest.

c. When the subject has been already mentioned and is known to the hearer or reader, it relinquishes its position to the words which require logical or rhetorical prominence.

Aulus Cluentius causam dicit eâ lege quâ lege senatores soli tenentur. Si obtinuerit causam *Cluentius* omnes existimabunt obtinuisse propter innocentiam.—Nec tamen mihi quicquam occurrit cur non et Pythagoræ sit et Platonis vera sententia; ut enim rationem *Plato* nullam afferret, ipsâ auctoritate me frangeret.—Tulit hoc dedecus familiæ graviter filius; augebatur autem ejus *molestia* quotidianis querimoniis et assiduo fletu sororis. [Here *molestia* is already contained in *graviter tulit*.]

Obs. The relative referring to what precedes always occupies the first place. Referring to what follows, it is often placed after an emphatic word, sometimes after several if the sentence be interrogative, as

Alexandrum Pheræum *quo* animo vixisse arbitramur?

II. It is carefully to be noted that in Latin everything logically connected with the subject or object is to be placed in close connexion with it in the sentence, as

i. Dumnorix had much weight with the Sequani *through his influence and bribery*.

Dumnorix *gratiâ atque largitione* apud Sequanos plurimum valebat.

ii. The Ædui sent *ambassadors* to Cæsar.

Ædui *legatos* ad Cæsarem mittunt [not ad Cæsarem legatos mittunt, because the *legati* are connected with the Ædui].

iii. They who wished to derive pleasure from the sight of his calamities *owing to the hatred they bore him*, used to come to Eumenes.

Veniebant ad Eumenem *qui propter odium* fructum oculis ex ejus casu capere vellent.

iv. Democritus was of course unable to distinguish between black and white *after he had lost his sight*.

Democritus, *luminibus omissis*, alba scilicet et atra discernere non poterat.

v. When he was residing there with great dignity on account of his numerous virtues, the Lacedæmonians sent ambassadors to Athens.

Hic cum propter multas ejus virtutes magnâ cum dignitate viveret, Lacedæmonii legatos Athenas miserunt.

Position of the Verb.

The natural and usual position for the verb is, as has been stated, at the end of the sentence. Sallust's Jugurtha, cap. 1., and Cic. Cluent., capp. XLIII., XLIV., XLV., supply abundant examples of the frequency of this usage. *Verbo sensum claudere*, says Quintilian, *longe optimum est*, for the excellent reason that *in verbis sermonis vis*. To depart from this arrangement without an adequate reason is mere affectation, than which nothing is more opposed to the directness and simplicity of Latin writing.

The same excellent critic who supplies us with the reason for the general rule, supplies us also with the first limit to the employment of it: *si id asperum erit, cedet hæc ratio numeris*.

This arrangement therefore may be abandoned,

a. for the sake of Rhythm. This is frequently the case in compound sentences, to prevent the accumulation of a number of verbs together at the end of a period, which the Latin writers carefully avoided. The exercises of beginners on the other hand generally present a precipitate of verbs at the bottom of the period.

b. to give importance and emphasis to a word which would not gain the requisite stress in the middle of the sentence. Quale est, says Quintilian, illud Ciceronis "ut tibi necesse esset in conspectu Populi Romani vomere *postridie*." Transfer hoc ultimum, minus valet. So also

Secuti alium ducem, sequemini nunc *Camillum*.—Maxime autem perturbantur officia in *amicitiis*.—Siccine vestrum militem ac præsidem sinitis vexari *ab inimicis*?—Quo magis argui præstigias jubetis *vestras*, eo plus vereor ne abstuleritis observantibus etiam *oculos*.—Quare consulite *vobis*, prospicite *patriæ*, conservate *vos, conjuges, liberos fortunasque vestras*.—Queruntur injurias *suas*, *vim plebis Voletonis audaciam*.—His de causis C. Junius condemnatus est *levissimis et infirmis*.—Itaque oppressus est non *tempore sed causâ*.

c. to gain unusual weight and importance for the verb itself.

Offendit te, A. Corneli, vos, patres Conscripti, circumfusa turba lateri meo?—Qualis habendus est is, qui non modo non repellit sed etiam *adjuvat* injuriam?—*Movet* me oratio tua.

d. to give the sentence antithesis and point by the figure *Χασμός*.

Quamdiu *vixit*, *vixit* in luctu.—Singulorum facultates et copiae divitiarum sunt civitatis.—Si gladium quis apud te *deposuerit*, *repetat* insaniens, reddere *peccatum est*, officium non reddere.—Ædes pestilentes *sint*, habeantur salubres.—*Patriæ salutem* anteponet *saluti patris*.—Romanis mos erat, in adversis vultum secundæ fortunæ *gerere, moderari* animos in secundis.

e. In explanatory clauses, where the connexion is made by *autem* and *enim*, the verb usually comes first.

Hanc cupiditatem si honestam quis esse dicit *amens est*: *probat enim* legum et libertatis interitum.—Etiam temperantiam inducunt, non facillime illi quidem, sed tamen quoquo modo possunt. *Dicunt enim* voluptatis magnitudinem doloris detractio finiri.—Quæ res igitur gesta unquam in bello tanta? *Licet enim* mihi apud te gloriari.—Sed hoc

vitium huic uni in bonum convertebat : *habet enim* flebile quiddam in questionibus.—Amicum ægrotantem visere volebat : *habitat autem* ille in parte urbis remotissimâ.

f. Sum comes in the middle of a sentence to acquire emphasis: often also unemphatically in definitions and in sentences containing long and weighty words, as

Virtus est una altissimis defixa radicibus.—*Durior est* conditio spectatæ virtutis quam incognitæ.—*Justitia est* affectio animi suum cuique tribuens.—*Temperantia est* expetenda, non quia voluptates fugiat, sed quia majores consequatur.

g. The verb sometimes begins a sentence, in order to prevent the separation of closely connected words.

Erat illo tempore infirmâ valetudine *Habitus*.—*Erant ei* veteres inimicitiae cum duobus Rosciis Amerinis.—*Exstant* epistolæ, et Philippi ad Alexandrum, et Antipatri ad Cassandrum et Antigoni ad Philippum filium, quibus præcipiunt ut oratione benignâ multitudinis animos ad benevolentiam alliciant.—*Eram* cum Stoico Diodoro, qui nuper est mortuus domi meæ.—*Erat* nemo quicum essem libentius, quam tecum.

The Middle of the Sentence.

The middle of the sentence is usually occupied by qualifying words, particles, and governed cases: that is, by adverbs, by the ablative and cases governed by verbs and prepositions.

We will consider first the position of adjectives in concord, and the governed genitive which is closely allied to them.

a. Most grammarians are agreed that the natural position of a qualifying adjective or governed genitive is after

its substantive. This certainly is the case with many customary phrases, as

Civis Romanus.—Æs alienum.—Jus civile.—Nomen Latinum.—Magister equitum.—Tribunus militum.—Rex sacrorum.—Flamen Dialis.—Pater familias.—Præfectus fabrum.—Præfectus urbis.—Curatores viarum.—Princeps Senatûs.

b. An adjective or participle in agreement with or a genitive in connexion with a substantive gains in force and distinctness by preceding the substantive. Thus

Alexander *Magnus* = the person known by the title of *Magnus*.—*Magnus* Alexander or more distinctly *Magnus ille* Alexander calls attention to the attribute of *greatness*. Mors tui fratris = the *death* of your brother. Fratrîs tui mors = the death of your *brother*.

If the substantive imparts a specific meaning to an adjective, substantive, or participle, it generally precedes it, as

Juris prudens or consultus.—Terræ motus.—Senatûs consultum.—Eudoxus, Platonis auditor.

c. Usually when several substantives have a genitive belonging to them all, they should not be separated but all follow or precede the genitive.

Hujus autem orationis difficilius est *exitum quam principium* invenire.—Honestum autem illud positum est in animi *curâ atque cogitatione*.—Te abundare oportet *præceptis institutisque* philosophiæ.—Secundæ res sine hominum *opibus et studiis* neutram in partem effici possunt.

d. The same rule holds good of several genitives dependent on a single substantive, as

Atque hæc omnia *honoris et amplitudinis* commodo compensantur.—Inter *tyrannorum et ducis Romani* certamina præmia victoris periisse.—Illud honestum *animi* efficitur, non *corporis* viribus.—*Bonorum et malorum* fines.

e. And generally a word belonging to several connected words precedes or follows the connected words, unless it is required to throw peculiar stress on each of the latter, as

Propter summam et doctoris auctoritatem et urbis.—Quod et *etati* tuæ esset aptissimum et *auctoritati* meæ.—Illi, ut erat imperatum *circumsistunt* atque hominem *interficiunt*.—Insula est Melita satis *lato* ab Siciliâ mari *periculosoque* disjuncta.—*Iustitiam* cole et *pietatem*.

f. A substantive with genitive or equivalent phrase and also qualified by an adjective generally follows the genitive, the adjective preceding both substantives, as

Summa oratoris eloquentia.—Summam rei militaris prudentiam.—De communibus invidiæ periculis.—Falsi veneni suspicio.

g. If the attributes of a substantive are intended to receive great distinctness, attention is drawn to them by disconnecting them from their substantives by less important words, as

Unum a Cluentio profectæ pecuniæ *vestigium* ostende.—Sanguinem suum profundere *omnem* (to the last drop) cupit, dummodo profusum hujus ante videat.—Quæ turpia sunt, nominibus appellemus *suis*.—In *miseriam* nascimur *sempiternam*.—*Somno* consopiri *sempiterno*.—*Permagnam optimi* pondus argenti.—*Recepto* Cæsar *Orico*, nullâ interposita morâ Apolloniam proficiscitur.—*Magna* nobis pueris, Quinte frater, si memoriâ teneo, *opinio* fuit, M. Antonium omnino omnis eruditionis expertem atque ignarum fuisse.

Position of Adverbs.

Adverbs, particularly those of degree, usually stand immediately before the adjective, verb or adverb they qualify. To this rule there are numerous exceptions, as the adverb

like other parts of speech acquires emphasis and importance from peculiarity of position, as

His Fabriciis semper usus est Oppianicus *familiarissime*.—Qui mihi videntur in hac re versari *accuratissime*.—Hoc si Sulpicius noster faceret *multo* ejus oratio esset pressior.—Mors aut malum non est aut est bonum *potius*.

Position of Contrasted Words and Negatives.

Love of distinctness led the Romans to place all words standing in contrast or opposition to one another, in juxtaposition in order to render the contrast as effective as possible, as

Mortali immortalitatem non arbitror contemnendam.—Datames locum delegit talem ut non multum obesse *multitudo hostium suae paucitati* posset.

This is particularly observable

(1) when the same word occurs in different cases in the same sentence, as

Alium alio nequiores.—Etrusci lege sacratâ coacto exercitu, quum *vir virum* legisset, dimicarunt.—Nihil est *unum uni* tam simile quam omnes inter nosmetipsos sumus.—Cæsar quam proxime potest hostium *castris castra* communit.—Nihil jam aliud quærere debetis, nisi *uter utri* insidias fecerit.

(2) when a word and another derived from it occur in the same sentence:

Aliis aliunde est periculum.—Sint semper omnia *homini humana* meditata.—Sublato *tyranno, tyrannida* manere video.—Quid est aliud tollere e *viti vite* societatem quam tollere amicorum colloquia absentium.

(3) particularly in the case of *sibi* or *suus* and *quisque*, as

Minime sibi quisque notus est, et difficillime de se quisque sentit.—*Sua cuique* virtuti laus propria debetur.—Gallos Hannibal, spe ingentium donorum accensos, in civitates *quemque* suas dimisit.—Placet Stoicis *suo quamque* rem nomine appellare.

The same love of distinctness led the Latin writers in negative sentences to stamp the negative form on the sentence as early as possible. Whence such phrases as *nec unquam, nec quisquam, nec vero*, and similar phrases, are employed and not *et nunquam, et nemo, et non*, etc.

And yet these things are *not* so tightly bound together that they cannot be separated.

Neque tamen hæc ita adstricta sunt, ut dissolvi nequeant.

I am distressed that I am *not* receiving any information by letter from you.

Doleo *non* me tuis litteris certiores fieri.

He that shall proceed to inflict punishment in a passion, will *never* observe the golden mean between excess and deficiency.

Nunquam, qui iratus accedet ad poenam, mediocritatem illam tenebit quæ est inter nimium et parum.

Even the Lacedæmonians were *unable* to gain possession of the camp.

Neque ipsi Lacedæmonienses castris potiri potuerunt.

Hence the frequency with which *nego* and *nolo* come at the beginning of a sentence.

Nego unquam post sacra constituta tam frequens collegium iudicasse.—*Negant* intueri lucem fas esse ei, qui a se hominem occisum fateatur.—*Negabat* genus hoc orationis quicquam omnino ad levandam ægritudinem pertinere.—*Nolo* enim eundem populum imperatorem et portitorem esse terrarum.—At Carthaginem et Numantiam funditus sustulerunt. *Nollem* Corinthum.—Solon se *negat* velle suam mortem dolere amicorum et lamentis vacare.—*Negat* Epicurus quemquam qui honeste non vivit, jucunde posse vivere.

This is particularly the case when the imperative of *nolo* is used with the infinitive of another verb paraphrastically for its imperative, as

Noli putare me quicquam maluisse quam ut mandatis tuis satisfacerem.—*Nolite* ad vestras leges atque instituta exigere ea, quæ Lacedæmone fiunt.—*Nolite* id, belle quod fieri non potest.—*Noli* turbare circulos meos.

Summary.

The usual order then of words in a simple sentence is this,

i. The subject; ii. adverbs and other words definitive of time, place, instrument, etc.; iii. the remoter object; iv. the immediate object; v. the verb.

To the period, with such limitations as will be mentioned subsequently, the same arrangement is applicable; viz.

i. The word or clause containing the subject with the words or clauses immediately connected with it. ii. The words or clauses expressive of time, place, motive, means, and the like. iii. Clauses expressing the remoter object, that is the person or thing for which the action is done. iv. The object and the clauses immediately connected with it. v. The principal verb.

III.

UNITY IN LATIN PROSE.

The treatment of the grammatical Subject and Object.

Latin Prose is distinguished by distinctness, and concinnity of style. This is secured by

I. avoiding change of the subject or the introduction of several independent subjects into the same sentence. The neglect of this rule is one of the commonest causes of the obscurity which marks the prose composition of beginners. The difference in the English and Latin usage in this respect makes this caution particularly deserving of attention to English students.

Ex. *a.* This matter was soon accomplished, and the legions returned to winter quarters.

Eo celeriter confecto negotio, in hiberna legiones redierunt.

b. The plan was universally approved, and the consul was entrusted with the execution of it.

Cunctis rem approbantibus, negotium consuli datur.

Obs. The following sentences therefore are not to be imitated.

a. Cum (ille) causam mirabatur neque (causa) reperiebatur.

b. Ut etiam insontes fecisse videri vellent, palamque ferretur (impersonal).

c. Carthaginiensibus conditiones displicuerunt, jusseruntque Hannibalem pugnare.

d. Statim Carthaginienses pacem petierunt, tributaque est eis pax.

e. Ubi is dies quem constituerat cum legatis venit, et legati ad eum redierunt, etc.

II. by keeping a noun, as far as is possible, in the same case throughout a period.

a. When Crito asked *Socrates* for his opinion, *he* replied :

Socrates a Critone sententiam rogatus respondit.

b. When *Zopyrus*, who professed to be able to read every one's character from his outward appearance, had at a party made a large catalogue of moral defects to reproach him with, the rest laughed *him* to scorn, but *Socrates* came to *his* assistance.

Cum multa in conventu vitia collegisset in eum Zopyrus, qui se naturam cujusque ex formâ perspicere profitebatur, derisus est ceteris, ab ipso autem Socrate sublevatus.

c. After *he* had discoursed on the immortality of the soul, when Crito asked *him* how *he* wished to be buried. 'I have wasted,' said he, 'much time to no purpose.'

Quum enim de immortalitate animorum disputavisset, rogatus quemadmodum sepeliri vellet, multam vero, inquit, operam frustra consumpsi.

Hence it follows that the pronoun is frequently not to be repeated in Latin where the English usage would require it.

a. Dolo superante [not *cum*], exclamavit.

b. Præclare Anaxagoras qui cum Lampsaci moreretur, quærentibus amicis velletne Clazomenas, si quid accidisset auferri, nihil necesse est, inquit, undique enim ad inferos tantundem viæ est.

We should say, 'when his friends asked him.'

c. At vero Diogenes liberius, ut Cynicus, Alexandro roganti ut diceret si quid opus esset : Nunc quidem paullulum, inquit, a sole.

III. by giving emphasis and distinctness to the subject, which in Latin with this view often takes precedence of words which grammatically would begin the sentence. In other words the subject should be in the principal sentence and be placed at the beginning of the period, and not, as frequently happens in English, in a sentence of time or cause.

a. When *Hannibal* had reviewed his auxiliary forces, he set out for Gades.

Hannibal, cum recensuisset auxilia, Gades profectus est.

b. When *Darius* had fled to Babylon, he implored Alexander by letter to allow him to redeem the captive ladies.

Darius, cum Babyloniam profugisset, per epistolas Alexandrum deprecatur, redimendarum sibi captivarum potestatem faciat.

c. After *Alexander* had killed his friend Clitus, he nearly committed suicide.

Alexander, quum interemisset Clitum familiarem suum, vix a se manus abstinuit.

IV. by making sentences co-ordinate in English subordinate in Latin.

a. Hannibal had taken Saguntum and retired to Carthage.

Hannibal, Sagunto capto¹, novam Carthaginem concesserat.

b. This he persistently repeated and his whole discourse was spent in eulogizing virtue.

¹ The action which indicates the time of the main action, or the occasion means or condition of its accomplishment, is frequently thrown into the Ablative Absolute. The subject or object of the main sentence should not be placed in the Ablative Absolute clause. In other words the Ablative Absolute should stand only for a subordinate clause, and not for any part of the main sentence. Exceptions to this rule are not unfrequent, but should not be imitated by a learner. See Madvig, Lat. Gr. p. 376.

Quæ cum diceret constanter, omnis ejus oratio in virtute laudandâ consumeatur.

c. Hannibal allowed him to leave the camp, but he soon returned because he said he had forgotten something.

Cum Hannibalis permissu exiisset de castris, rediit paulo post, quod se oblitum nescio quid diceret.

d. This was observed, and they altered their plan.

Id ubi vident, mutant consilium,

e. Dionysius was afraid to take his stand on the ordinary platform, and used to deliver his public addresses from a lofty tower.

Dionysius, quum in communibus suggestis consistere non auderet, concionari ex turri altâ solebat.

f. That I cannot admit: every one is not to be actuated towards his friend by the feeling he entertains for himself.

Illa sententia non vera est, ut quemadmodum in se quisque, sic in amicum sit.

V. by marking a change of subject by the introduction of a pronoun, if the new subject has been already mentioned in the preceding sentence.

i. Quo facto eum barbari magis etiam contempserunt, quod eum ignorantia bonarum rerum illa sumpsisse arbitrabantur. *Hic* quum ex Ægypto reverteretur in morbum implicitus decessit.

ii. Pergamum ad regem venerunt. *Is* legatos comiter exceptos Pessinuntem deduxit.

iii. Principium defectionis ab Othone factum est. *Is* cum magna popularium manu transfugit.

iv. Alterius factionis principes partim interfecerant, alios in exitium ejecerant. *Hi* omnes fere Athenas se contulerant.

v. Nemo Epaminondam responsurum putabat quod quid diceret non haberet. At *ille* in judicium venit, omniaque confessus est.

VI. by giving prominence and distinctness to the subject and object in principal sentence and subordinate clauses. Four cases here require especial consideration.

A. When the *subject* is the same for both principal sentence and subordinate clauses.

B. When the *object* is the same in both principal sentence and subordinate clauses.

C. When the *subject* of the principal sentence is the *object* of the subordinate clauses.

D. When the *object* of the principal sentence is the *subject* of the subordinate clauses.

It will be seen below in each of these cases that the arrangement springs naturally from the Roman love of directness and distinctness of expression.

A. When the subject is the same for principal sentence and subordinate clause, the subject should be placed at the beginning of the period before the conjunction, and the accessory clauses qualifying the subject immediately after it. Thus only one mention of the subject is necessary.

a When Brennus had the temple in view, he began to point out the richness of the booty to his soldiers.

Brennus, quum in conspectu haberet templum, prædæ ubertatem militibus ostendebat.

b. If the elevation of mind which is discerned in dangers have no admixture of justice, it is faulty.

Ea animi elatio quæ cernitur in periculis, si justitiâ vacat, in vitio est.

c. Had Croesus ever been a happy man, he would have prolonged his happiness to the well known pyre which Cyrus made for him.

Cræsus, si beatus unquam fuisset, beatam vitam usque ad illum a Cyro exstructum rogam pertulisset.

d. After Pausanias discovered that the prisoners he had taken at Byzantium were relatives of yours, he sent them to you without ransom.

Pausanias, dux Spartæ, quos Byzantii ceperat, postquam propinquos tuos cognovit, tibi muneri misit.

e. *Dionysius*, cum gravior crudeliorque indies civitati esset, iteratâ conjuratione obsidetur.

B. When the *object* of the principal sentence and subordinate clauses is the same, the same prominent position must be assigned to it, as the interest is centered upon it.

a. *Augurem Tiresiam*, quem sapientem fingunt poetæ, nunquam inducunt deplorantem cæcitatem suam.

b. Since Homer had conceived *Polyphemus* as inhuman and brutal, he introduces him in conversation with a ram.

Polyphemum Homerus cum immanem ferumque finxisset, cum ariete colloquentem facit.

c. He continued to perfect in crime the *youths* whom he had ensnared.

Juventutem quam illexerat, multis modis mala facinora edocebat.

d. If the occasion be favourable for the *change*, we shall effect it with more ease and facility.

Eam mutationem si tempora adjuvabunt, commodius et facilius faciemus.

e. If I cannot crush *my annoyance*, I will conceal it.

Dolorem si non potero frangere, occultabo.

f. Cn. Pompeius made preparations for the *campaign* at the close of winter, began it at the beginning of spring, finished it by the middle of summer.

Bellum Cn. Pompeius extremâ hieme apparavit, ineunte vere suscepit, mediâ æstate confecit.

C. When the *subject* of the principal sentence is the object of the subordinate clause, the subject is placed at the head of the period, and the object is represented by a pronoun in the subordinate clause.

a. When their territory was inadequate for the Gauls they despatched 300,000 men to seek a new settlement.

Galli, quum eos non caperent terræ, trecenta millia hominum ad novas sedes quærendas miserunt.

b. *Xenocrates* quum legati ab Alexandro quinquaginta ei talenta attulissent...abduxit legatos ad cœnam in Academiam, et iis apposuit tantum quod satis esset, nullo apparatu.

c. *Rex Prusias*, quum Hannibali apud eum exsultanti depugnari placeret, negabat se audere, quod exta prohiberent.

[This form of sentence is not to be imitated so much as A and B. There is less distinctness about it, as may be felt in many cases by the hesitation as to whether the demonstrative or reflexive pronoun is to be employed in the subordinate clauses.]

D. When the *subject* of the subordinate clause is the *object* of the principal sentence, place the object in the front, and let the subject of the dependent clause be understood.

a. *Captis*, quum poenitentiam profiterentur, ut parceretur edixit.

b. Idem *Cretensibus*, cum legatos deprecatoresque misissent, spem deditionis non ademit.

c. *Timotheum*, clarum hominem Athenis et principem civitatis, ferunt, quum cœnavisset apud Platonem eoque convivio admodum delectatus esset vidissetque eum postridie, dixisse...

d. *Manlio* Auli filio, cum dictator fuisset, M. Pomponius tribus plebis diem dixit.

e. *Mida* illiPhrygio quum puer esset, dormienti formicæ in os tritici grana congesserunt.

f. Scipionem Hannibal eo ipso, quod adversus se dux esset potissimum lectus, præstantem virum credebat.

NOTE. It would perhaps appear at first sight that it would be more natural in the first example to write *pœnitentiam profitentibus*, or *professis*, but the object of the writer is to bring prominently forward that the profession of repentance was the reason for obtaining pardon. A somewhat similar explanation will apply to the subordinate clauses in most instances of this construction.

IV.

THE PERIOD IN LATIN PROSE.

DEFINITION OF PERIOD.—FREQUENT USE OF.—CHARACTERISTICS OF.—LIMITS TO THE USE OF PERIOD.—IV. RHYTHM AND CADENCE.

Frequent use of Periods in Latin.

DEF. A period is a Compound Proposition, consisting of at least two, frequently of many sentences, so mutually dependent and connected that the sense and the grammatical construction of the proposition is incomplete without the last clause.

A period (*circuitus verborum*) is so called because the reader, in order to collect together the words of the principal sentence, must, so to say, make a circuit round the interpolated clauses. Consequently, in the strict sense of the word, the following sentences are not periods at all.

Nihil omitti debet, quod ad humanam felicitatem pertinere videatur.
—Quemadmodum concordia res parvæ crescunt ita discordia etiam maximæ dilabuntur¹.

The aptitude of the Latin language for the formation of lengthy periods without importing any confusion of mean-

¹ Scheller, *Præcepta Styli Ciceroniani*. Part I. c. §.

ing or construction is unique: indeed the full treatment of the subject demands a space altogether beyond the limits of the present treatise.

It is here intended to give a few practical hints as to the chief points to be observed in the formation of Latin periods, a subject particularly deserving the attention of the student, because, while the periodic form of structure was carefully cultivated by the Latin writers, the usage of modern English writers is to make clauses which are logically subordinate and interdependent into co-ordinate or independent sentences, as may be seen by referring to any modern historian or philosopher.

The following passages may serve as illustrations:—

Early in June the Fellows were cited to appear before the High Commission. Five of them, deputed by the rest, obeyed the summons. Jeffreys treated them in his usual fashion. When one of them, a grave doctor named Fairfax, hinted some doubt as to the validity of the Commission, the Chancellor began to roar like a wild beast.

In examining the different opinions which are or may be entertained on this subject, it will simplify the exposition very much if we at first limit ourselves to the case of physical, or what we commonly call material objects. These objects are of course known to us through the senses. By those channels and no otherwise do we learn what we do learn concerning them. Without the senses we should not know or suspect that such things exist... There are, however, conflicting opinions as to what it is that the senses tell us concerning objects. About one part of the information they give there is no dispute. The objects excite or awaken in us certain states of feeling.

Any one can see that these passages rendered into Latin by a corresponding number of independent sentences would not be Latin prose at all, and that they cannot be adequately rendered without a knowledge of the structure and characteristics of the Latin Period.

The Characteristics of the Period in Latin.

The essentials of a period in Latin are clearness, proportion, harmony of sound and rhythm, freedom from monotony.

Clearness.

A Latin period must be more than intelligible, it should be lucid, even luminous.

This will be secured

I. by putting the leading conception of the thought or description into the principal sentence, an arrangement which often requires much care.

II. by admitting nothing into the period but what is essentially connected with the main conception, *i.e.* the principal sentence. In other words, when several sentences are to be formed into a period, select the one containing the central idea, and subordinate to it the accessory sentences necessary to complete it.

III. by arranging the accessory sentences in their natural order, *i.e.* in the order of the logical sequence of thought or details, which in narrative means the order of time. This is a point which always demands attention, not only because modern writing is generally not in the periodic form, but because, even in our standard authors, there is often great negligence about the order in which the incidents of a narrative or the motives of an action are detailed, whether the form of the narrative be periodic or not.

IV. by beginning every sentence as far as possible with the word in closest connexion with the preceding sentence¹.

A few illustrations of these rules are here appended, sometimes with a brief explanation of the reason of the subordination of their clauses².

i. Hannibal shifted his camp to Nola. The Consul summons Pomponius, the proprætor, and prepares to march against the enemy, as soon as he was aware of his approach.

The leading statement here is the Consul's determination to march. His 'summons' to Pomponius precedes his starting; both are subsequent to his knowledge of Hannibal's approach. The Latin therefore stands thus—

Hannibal ad Nolam castra movet. Quem ubi adventare Consul sensit, Pomponio proprætore accito, hosti obviam ire parat.

ii. The consul summoned the senate away from that spot to the Flaminian meadows, where the Temple of Apollo now stands, in order to give no opportunity for the insinuation.

The 'insinuation' is of course connected with the previous meeting place, not with the Flaminian meadows. The Latin is therefore

Itaque inde consules ne criminationi locus esset, in prata Flaminia, ubi nunc ædes Apollinis est, avocavere senatum.

iii. He did not venture to make any objection (to giving up the slave to torture), although he considered that the slave was devoted to him and had been so to his father; for he was a mere boy at the time, etc.

¹ See Preface to Grotefend's Materials for Latin Prose (Arnold).

² In the translation given it is intended to point out what might be the English order of arrangement, but could not be the Latin.

Here the subject of the subordinate clauses being the subject of the principal sentence also, should be placed at the beginning, the circumstances connected with the subject following in their natural logical order, thus,

Hic cum esset illo tempore puer, et illa quæstio de patris sui morte constitui diceretur, etsi illum servum et sibi benevolum esse et patri fuisse arbitraretur, nihil ausus est recusare.

iv. Interea Oppianicus, cum jam convalesceret, neque in Falerno improbiteret coloni diutius ferre posset, et huc ad urbem profectus esset, cecidisse ex equo dicitur.

Observe the order. He was well enough to go out, he had a reason for leaving home, he started to town and had a fall from his horse.

v. At vero T. Veturius et Sp. Postumius, quum iterum consules essent, quia pacem cum Samnitibus fecerant, dediti sunt iis.

vi. Pompeius quum audiret in ora Galliae Narbonensis auctore Pisone consule, cui decreta ea provincia fuit, et maritimos suos apparatus et delectum impediri, deinde certior fieret...tametsi inique temporis jacturam ferebat, tamen præmissa Brundisium classe, ipse per Etruriam ad urbem contendit.

V. by avoiding a 'precipitate' or agglomeration of verbs at the end of a period. This is one of the commonest faults in the Latin writing of the inexperienced. Sentences, of which the following is a fair specimen, are familiar enough to all teachers:

Ad te servum quum quid novi afferes ignorarem misi.

The following sentence from Livy is therefore justly censured by Madvig.

Constituerunt, nuntios in castra remissos, qui, quid sibi, quando præter spem hostis occurrisset, faciendum esset, consulerent, quieti opperientes (xxxiii. 6).

In such sentences distinctness, proportion, and rhythm are alike lost.

It should be observed, therefore, that the principal verb generally precedes

A. the subordinate proposition in *final* and *consecutive* sentences, as

i. Talis est ordo actionum adhibendus, ut in vitâ omnia sint apta in se et convenientia.

ii. Verres Siciliam ita vexavit et perdidit, ut restitui in antiquum statum nullo modo possit.

iii. Ager non semel aratur, sed novatur et iteratur, quo meliores fetus possit et grandiores edere.

iv. Accepti obrutam armis necavere, seu ut vi capta arx videretur, seu prodendi exempli causâ ne quid usquam fidum proditori esset.

v. Quam rem Tarquinius aliquanto quam videbatur ægrius ferens, confestim Turno necem machinabatur, ut eundem terrorem, quo civium animos domi oppresserat, Latinis inferret.

vi. Ipse autem Ariovistus tantos sibi spiritus, tantam arrogantiam sumpserat, ut ferendus non videretur.

B. the substantive clauses in the oratio obliqua in long periods.

i. Si obtinuerit causam Cluentius...omnes existimabunt obtinuisse propter innocentiam, quoniam ita defensus sit.

ii. Non enim mihi exemplum summi et clarissimi viri P. Africani prætereundum videtur: qui quum esset censor, et in equitum censu C. Licinius sacerdos prodiisset, clarâ voce ut omnis concio audire posset, dixit se scire illum conceptis verbis pejerasse.

iii. Cum jam tortor atque essent tormenta ipsa defessa neque tamen finem facere vellet (Sassia), quidam ex advocatis intelligere se dixit, non id agi ut verum inveniretur, sed ut aliquid falsi dicere cogeretur.

C. To preserve the balance of the clauses and to avoid the accumulation of verbs at the end of a period, the principal sentence is frequently introduced in the subordinate clause.

- i. Hæc res, metuo, ne fiat.
- ii. Sed vos squalidius: illorum, vides, quam niteat oratio.
- iii. C. Corconius quem tu dirumperis quum ædificium vides.
- iv. Stoicorum autem non ignoras quam sit subtile vel spinosum potius disserendi genus.

Madvig points out that this is particularly to be observed in propositions in which a dependent clause is drawn to the beginning by a pronoun or relative referring to something antecedent, or in those which contain antithesis or emphasis.

Proportion and Balance.

A period to be satisfactory should have its clauses well proportioned and evenly balanced in length; a slight preponderance being generally given to the final clause, as

- i. Quid autem agatur, | cum aperuero, | facile erit statuere, | quam sententiam dicatis |.
- ii. Quum vagus et exsul erraret | atque undique exclusus Oppianicus, | in Falernum se ad C. Quintilium contulisset; | ibi primum in morbum incidit, | ac satis vehementer diuque ægrotavit.
- iii. Larinum ipsa proficiscitur cum suis, | mœrens quod jam certe incolumem filium fore putabat, | ad quem non modo verum crimen, | sed ne ficta quidem suspicio perveniret.

iv. Quærenti mihi multumque et diu cogitanti, | quānam re possem prodesse quam plurimis, | ne quando intermitterem consulere rei publicæ; | nulla major occurrebat, | quam si optimarum artium vias traderem meis civibus; | quod compluribus jam libris me arbitror consecutum |.

Commentators refer to this desire for proportion and balance some peculiarities in style adopted by Cicero, particularly redundancy, as

i. Nihil mihi ad æstimationem turpius, nihil *ad dolorem* acerbius accidere posset.

ii. Partes neque ad usum meliores, neque *ad speciem* pulchriores.

iii. Qui consul insidias reipublicæ consilio investigasset, *veritate* aperuisset.

Rhythm and Cadence.

Besides clearness, the observance of the logical order of thought, the subordination of details to the leading conception or fact by a grouping as artistic as the arrangement of accessories in an exquisite picture, the classical writers demanded in a period rhythm and cadence. The ears were to be considered as well as the intellect of the hearer or reader. Those who were insensible to its charm were more or less than man¹. 'My ears,' says Cicero, 'find pleasure in perfection and completion of periods, are sensitive to abruptness, and dislike redundancy.' The rhythm of prose is, he tells us, as essential as that of verse, and is more

¹ Quid in his hominis simile sit nescio. Cic.

difficult to obtain, inasmuch as the one is regulated by definite laws, and of necessity repeats itself to a certain extent ; while the charm of prose rhythm consists largely in its variety.

The subject is an extensive one, and would require a separate treatise for anything like an exhaustive statement of the rhythmical laws to be observed in the whole period ; it will probably be sufficient to give a few hints upon the cadence and close. Many, said Cicero, considered that a rhythmical cadence was all that could be demanded ; and, although he rightly asserts that the entire period should flow on evenly from the beginning to the end, and there come to a natural close, the pre-eminent importance of the cadence is indisputable. The ear expects it ; it rests there ; it has time to criticise the last period before the next begins.

I shall therefore give a few of the canons which found favour with Cicero and Quintilian.

I. Avoid closing a period with the end of a verse, as *placuisse Catoni ; esse videtur ; quo me vertam nescio*.

The same objection applies to beginning a sentence with the beginning of a verse.

The beginning of a verse rhythm may be employed with effect frequently, as *in Africâ fuisse*.

The final spondee cannot be preceded therefore by a dactyl. It may be preceded by a cretic foot, (— — —), as *criminis causâ*.

A less forcible termination is produced when the spondee and cretic form one word, as *Archipiratæ* : a still weaker termination is a spondee preceded by a tribrach, *temeritates*. A less appropriate foot to precede the spondee is an anapest,

as *verum etiam notâ*. Two spondees rarely are employed unless they are composed of three words, as *is contra nos*.

II. A molossus in one word (---) gives a sonorous termination, as *conclusionesque verborum—atque vobiscum*.

III. The ditrocheus, or double trochee in one word, was an especial favourite: *collocavit, comprobavit, postulabat, magnitudo, temperata*.

IV. The termination *esse videatur*, was considered so good that Quintilian calls it 'hacknied,' 'jam minus frequens.'

V. The following arrangements of a final cretic (— —) are common; two cretics, *servare quam plurimos*—amphibrachys and cretic, *carere versibus*.

These however are not intended to form models to be slavishly observed, and a short time spent in studying some of the finer passages of Cicero will convey more information than can be given by rules, however numerous and precise. The following table may nevertheless be found convenient¹.

Creticus cum ditrochæo --- ---	gloriam comparavit.
Trochæus cum molosso -- ---	membra firmitur.
Creticus vel duo cretici cum cre-	{ cogitans sentio.
tico --- } - - - - - }	
	{ perpeti turpiter maluit.
Dochmius - - - - -	(i)ra victoriæ.
Tibrachys cum spondeo ~ ~ ~ - -	(es)se videatur.
Trochæus } cum dispondeo -- }	{ pluribus de causis
Iambus } - - }	
Bacchius ~ - -	videri.
Palimbacchius - - -	novisse.

¹ Ramshorn, Lateinische Grammatik, IV. § 202.

Limit to the employment of the Period.

It must not however be supposed from what has been said of the frequency of the periodic structure of sentences in the best Latin writers that Latin prose is composed of nothing but a succession of lengthy, well arranged, duly proportioned periods. Balance and proportion of clauses and due subordination of logically connected propositions have unquestionably a peculiar dignity and beauty, but when carried beyond certain limits they grow monotonous and ineffective. Such regularity is purchased by the loss of movement, of interest, of life. A narrative to be dramatic must be described as it would have presented itself to the eye of a spectator.

Livy could write periods of exquisite arrangement and proportion which might well have tempted him to adopt the sonorous period throughout: but from this he was saved by his love of precision and simplicity, his force, and above all by his vivid imagination. With him the subordinate features of a narrative which are logically connected with and lead up to another more important event, gather round it in due subordination. Incidents merely contemporaneous and unconnected are given co-ordinately or disconnectedly. There is a native truth in his descriptions, and indeed in Latin writing generally, which was entirely opposed to a pedantic formation of periods out of sentences logically distinct.

All writers on this subject quote a passage in Liv. i. 6¹,

¹ Numitor inter primum tumultum hostes invasisse urbem atque adortos regiam dictitans, cum pubem Albanam in arcem præsidio armisque obtinendam avocasset, postquam juvenes perpetrata cæde pergere ad

as a specimen of the union of symmetry and effect in a Latin period: and so it is, but *si sic omnia dixisset*, where would have been his vivacity, variety, naturalness, and charm?

Cicero again, the great master of the periodic style, derives much of his imposing dignity and argumentative force from the artistic perfection of his periods; but he was too great a master of rhetorical effects not to know that sometimes the period must be thrown aside. He knew that an adversary is not to be driven step by step from a position by lengthy periods, but by a shower of detached sentences¹.

Passion and denunciation and irony do not wait for periods.

Sin autem servire meæ laudi et gloriæ mavis, egredere cum importunâ sceleratorum manu: confer te ad Mallium: concita perditos cives: secerne te a bonis: infer patriæ bellum. Cat. i. ix.—Quæ cum ita sint, Catilina, perge quo cœpisti: egredere aliquando ex urbe; patent portæ: proficiscere. Nimum nimum diu te imperatorem tua illa Malliana castra desiderant. Educ tecum etiam omnes tuos: si minus, quam plurimos. Purga urbem. Magno me metu liberabis, dummodo inter me atque te murus intersit. Nobiscum versari jam diutius non potes: non feram, non patiar, non sinam. Id. i. 5.

Admiration, like other emotions, must come with a natural outburst from the heart, as

Quam me delectat Theramenes! quam elato animo est!—Gladiatores, aut perditii homines aut barbari, quas plagas perferunt! quo modo,

se gratulantes vidit, extemplo advocato concilio, scelera in se fratris, originem nepotum, ut geniti, ut educati, ut cogniti essent, cædem deinde tyranni seque ejus auctorem ostendit.

¹ Incisim autem et membratim tractata oratio in veris causis plurimum valet maximeque his locis cum aut arguas aut refellas, ut nostra in Cornelianâ secundâ. Cic. de Orat. LXVII. Cf. A rebus gerendi nos abstrahit senectus—quibus? An iis quæ juventute geruntur et viribus? Nullæne igitur res sunt seniles? Nihil ergo agebat Q. Maximus? Nihil L. Paullus? Cat. Maj. vi.

illi, qui bene instituti sunt accipere plagam malunt quam turpiter vitare! quum sæpe apparet nihil illos malle quam vel domino satisfacere vel populo!

An examination of any of Cicero's speeches or philosophical treatises will show how the rapid success of question and answer, the outburst of admiration, the decisive precise statement of isolated facts, and above all the logical, balanced period contribute, each in its turn, as the theme suggests, to the interest, force, vivacity, dignity, sonorousness, and modulation which are the characteristics of the best Latin prose.

It may be remarked that some misappreciation of the period in Latin is due to the idea that it is adequately represented by the periodic style of modern classical writers. This is not the case. These writers have reproduced the balance, connection, gravity, and even the elegance and music of the classical period: but the variety is gone. The period is all absorbing. It bears upon it the curse of imitation; it is affected, unnatural, and prone to excess¹. 'La période continue,' says an excellent critic (*et moderne* may I venture to add?), 'ressemble aux ciseaux de La Quintinie, qui tondent tous les arbres en boule, sous prétexte de les orner.—Le rythme régulier mutile l'élan de l'invention naturelle.—Les commentateurs qui notent dans Addison le balancement des périodes lui font tort. Ils expliquent ainsi pourquoi il ennuie un peu².'

¹ It must not be supposed that excessive use of the periodic style is necessarily the result of studying Latin authors. French prose was extravagantly periodic before the Renaissance, and found its best corrective in the study of Latin. Gêruzez remarks that in the hands of Calvin 'elle atteint à la hauteur de la prose latine, qui lui a servi de modèle.'

² Taine, *Littérature Anglaise*. L'Âge Classique, Liv. IV. c. 5.

V.

ON THE POSITION OF THE RELATIVE AND
RELATIVE CLAUSES.*The Position of the Relative.*

The Relative in Latin has an extensive use. It is employed

A. to subjoin a remark, or a more complete definition of some person or thing in the leading proposition.

B. as a substitute for a copula and demonstrative.

C. instead of a conjunction and pronoun to express a purpose, concession, consequence, or other relation to the main proposition.

The examination of these uses comes within the province of grammar; here it is intended to give a few remarks on the position of the relative in regard to its antecedent, and of the relative clause in regard to the main sentence.

I. When employed as a simple relative (under head A) it should be placed as near its antecedent as the balance and euphony of the sentence will permit. It is rarely separated by many words. The words in the main sentence require careful arrangement to secure this position.

i. Thus when no relative is employed the natural order of words would be *res ad Camillum redierant*. With a relative we should write *redierant res ad Camillum cui unico*, etc.

ii. *Ut verum videretur in eo illud, quod*, etc.

iii. *Secutæ sunt continuos complures dies tempestates, quæ nostros in castris continerent*.

iv. *Artes innumerabiles repertæ sunt docente naturâ, quam imitata ratio res ad vitam necessarias consecuta est*.

v. *Condemnatus est C. Junius, qui ei quæstioni præfuerat*.

vi. *Acilius, qui Græce scripsit historiam, plures ait fuisse*.

vii. *Ad triginta septem millia hostium cæsa auctor est Claudius, qui Acilianos ex Græco in Latinum sermonem vertit*.

Hence *quamobrem, quare, quam ob causam*, etc., necessarily begin a sentence.

The same rule is applicable to adverbs, such as *hic, ibi, unde*, etc., and to substantives or other words in close logical connection with a word in the preceding sentence. The substantive in the first sentence is drawn to the end of it, to come as near as possible to the adverb, or other word in close connection with it in the second sentence; or, this substantive or adverb in the second sentence is drawn to the first place in it in order to be in close connection with the substantive with which it is connected.

i. *Necessitas ferendæ conditionis humanæ...admonet esse hominem: quæ cogitatio magno opere luctum levat*.

ii. *Cogebantur et ipsi orbem colligere, quæ res et paucitatem eorum insignem et multitudinem Etruscorum faciebat*.

iii. *Hannibal tres exercitus maximos comparavit. Ex his unum [not unum ex his] in Africam misit*.

iv. *Quattuor jugerum colebat agrum: ibi*, etc.

v. *Sciat orator quam plurima; unde etiam senibus major auctoritas est*.

vi. Noli avarus esse. *Avaritiâ* enim quid potest esse fœdus?

vii. Confestim gladium distinxit juravitque se illum statim interfectorum, nisi iurjurandum dedisset se patrem missum facturum. *Juravit* hoc coactus terrore Pomponius.

viii. Mercatoribus est ad eos aditus magis *eo, ut* quæ bello ceperint, quibus vendant, habeant.

Obs. A somewhat similar case occurs with adjectives, especially superlatives, limited by a relative sentence. Thus:

He sent the most faithful slave he had.

The immortal glory won by the Greeks.

On the nearest eminence to the Gauls which he could get possession of—

are respectively in Latin,

De servis suis *quem* habuit fidelissimum, misit.—Gloria *quam* immortalem Græci retulerunt.—In tumulo, *quem* proximum Gallis capere potuit.

II. The relative occasionally cedes its usual position at the beginning of a sentence to give emphasis and prominence to some important idea or word, as

i. Sed est *iisdem de rebus* quod dici possit subtilius.

ii. Nemo est, *tibi* qui suadere sapientius possit.

iii. Tributa vix, in *fœnus Pompeii* quod satis sit, efficiunt.

III. A substantive standing in apposition to a sentence or word, and further defined by a relative, comes in the relative sentence in Latin, not before it as in English.

i. Volcos, quæ *gens* ad Campaniam euntibus non longe ab urbe est, subegit.

ii. Santones non longe a Tolesatium finibus absunt, quæ *civitas* est in provinciâ.

iii. Romulus honorem tantum est consecutus ut deorum in numero collocatus putaretur, quam *opinionem* nemo unquam assequi potuit.

IV. The relative sentence is often separated from its antecedent,

(a) when it is not definitive, but copulative.

i. Fama est aram fuisse in vestibulo templi Laciniae Junonis, *cujus* cinerem nullo unquam moveri vento.

ii. Nam illorum urbem ut propugnaculum oppositam esse barbaris, apud *quam* jam bis classes regias fecisse naufragium.

(b) when great emphasis is thrown upon the demonstrative pronoun.

i. *Hanc* esse perfectam philosophiam semper judicavi, *quæ* de maximis quæstionibus.....

ii. Atque ego ut vidi, *quos* maximo furore et scelere esse inflammatos sciebam, *eos* nobiscum esse et Romæ remansisse, magnopere metuebam.

iii. Esse enim stultitiam, a *quibus* bona precaremur, ab *iis* porrigentibus et dantibus nolle sumere.

NOTE. The relative clause in Latin frequently precedes the clause containing the antecedent, when greater force or balance of sentence is gained by the transposition; when an emphasis is thrown on a demonstrative pronoun; and when the relative refers to a demonstrative which stands alone.

i. Plerique a quo plurimum sperant, *ei* potissimum inserviunt.

ii. Ex quo intelligitur quod verum simplex sincerumque sit, *id* esse naturæ hominum aptissimum.

iii. Ego enim *quæ* provideri poterunt, non fallar in *iis*; *quæ* cautionem non habebunt, de *iis* non valde laboro.

iv. In quem cadit misereri, in *eundem* etiam invidere.

v. Laudant enim eos, qui æquo animo moriantur: qui alterius mortem æquo animo ferant, *eos* putant vituperandos.

vi. Quod ut ita sit, quid habet *ista res* aut lætabile aut gloriosum?

vii. Quam quisque norit artem, in *hac* se exerceat.

V. The subject of the principal sentence is often understood from the object of the preceding relative clause.

- i. *Cui* quum esset nuntiatum, surrexit.
- ii. *Quorum* uti cujusque ingenium erat, ita nuntiavere.
- iii. *Cui* quum Lysimachus rex crucem minaretur, istis, quæso, inquit, ista horribilia minitare purpuratis tuis.

VI. The subject often stands in the relative sentence, when it precedes the main sentence.

- i. Quæ in re militari versata est *virtus*, summo honore florebit.
- ii. Quæ prima innocentis mihi *defensio* oblata est, suscepi.
- iii. Quæ *cupiditates* a naturâ proficiscuntur, facile explentur sine ullâ injuriâ.

VII. The wish to secure distinctness and emphasis often led the Latin writers to repeat the relative at the beginning of each clause of a sentence. This figure is called *Anaphora*, and frequently produces a fine rhetorical effect, as in the following examples.

Tigranes igitur *qui* et ipse hostis fuit populi Romani et acerrimum hostem in regnum recepit, *qui* conflexit, *qui* signa contulit, *qui* de imperio poene certavit, regnat hodie.—Movit tum patris moestitia, tum Brutus castigator lacrymarum atque inertium querelarum, auctorque, *quod* viros, *quod* Romanos deceret, arma capiendi adversus hostilia ausos.

Anaphora is frequent with other words, as

Itaque *tantus* pavor, *tanta* trepidatio fuit, quanta si urbem, non castra hostes obsiderent.—*Videtis* Verrutium? *Videtis* primas litteras integras? *Videtis* extremam partem nominis demersam in liturâ?—Promisit *sed* difficulter, *sed* subductis superciliis, *sed* malignis verbis.—*Si* loca, *si* fana, *si* campum, *si* canes, *si* equos adamare solemus, quantum id in hominum consuetudine facilius fieri poterit?—Vercingetorix, prodicionis insimulatus, *quod* castra propius Romanos movisset, *quod* cum omni equitatu discessisset, *quod* sine imperio tantas copias

reliquisset, *quod* ejus discessu Romani tantâ opportunitate et celeritate venissent...tali modo accusatus ad hæc respondit.—*Verres* calumniatores apponebat ; *Verres* adesse jubebat ; *Verres* cognoscebat ; *Verres* judicabat.—*Nihilne* te nocturnum præsidium Palatii, *nihil* urbis vigiliæ, *nihil* timor populi, *nihil* consensus bonorum omnium, *nihil* hic munitissimus habendi senatûs locus, *nihil* horum ora vultusque moverunt¹?

Quintilian² compares with this figure that of *Epiphora*, by which the same word is repeated at the close of a number of clauses, as

Qui sunt qui foedera sæpe ruperunt? *Carthaginienses*. Qui sunt qui crudele bellum in Italiâ gesserunt? *Carthaginienses*. Qui sunt qui Italiam deformaverunt? *Carthaginienses*. Qui sunt qui sibi ignosci postulant? *Carthaginienses*.—Doletis tres exercitus populi Romani interfectos. Interfecit *Antonius*. Desideratis clarissimos viros. Eos quoque vobis eripuit *Antonius*. Auctoritas hujus ordinis afflicta est. Afflixit *Antonius*.—*Quis* eos postulavit? *Appius*. *Quis* produxit? *Appius*. *Unde*? Ab *Appio*.

¹ See Heinichen, Schönheit des Lateinischen Stils, § 107.

² Lib. ix. c. 3. Et ab iisdem verbis plura acriter et instanter incipiunt et iisdem desinunt.

Concluding Remarks.

It may naturally occur to a reader of the preceding pages that, though many characteristics of Latin Prose are alluded to at the outset, still the practical hints are so many rules for procuring only one of these, namely, directness of expression. The reply to this objection is, that in directness lies the basis of everything Roman.

For example, we are all more or less acquainted with the celebrated Roman roads, either from actual observation, or from the description of others. If not, the engineering terms in Latin will tell us much on the subject. The Romans were not content with 'making a way.' They *munierunt viam*, and produced an *agger vie*. This suggests at once a greatness of purpose, a solidity and magnificence of execution. There would be beyond this much no doubt to attract the eye of a traveller, and excite his admiration. As he proceeded in the straightest possible line¹ over hill and valley, he would meet here with an extensive view, here be charmed by a wood, a river, a fertile plain, and other delights of varied scenery. He would feel however that all these were but accidents of the main design. The engineer had been in search neither of

¹ Whether the Romans shewed 'a sovereign contempt for all the principles of engineering' or no, is nothing to the point. It may be remarked however that the Roman roads were intended especially for military purposes, and that their method of transport was not by traction but portage. They employed not vehicles, but beasts of burthen.

the charming nor the beautiful. These fell in his way naturally, but the one object before him was directness and facility of communication.

So it is with Latin Prose: as you read, you meet with a great variety of grand and imposing effects: you admire the author's command over the resources of language and the mechanism, so to say, of expression—you meet with much that is perfect in execution, and much that is delightful and beautiful; but you feel that the author neither started in quest of the beautiful, nor abandoned himself to the capricious suggestions of fancy. The purpose has been practical throughout, and the surroundings are varied and beautiful and the execution delightful; because nature has willed that through them should lie the directest and surest way to the object in view.

NOVEMBER, 1868.

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